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DESCRIPTION
OF
THE MAGNIFICENT
ELIZABETHAN PANELLING
AND
HERALDIC
STAINED GLASS WINDOWS
IN
"The Great Chamber,"
GILLING CASTLE, YORKSHIRE.
THE PROPERTY OF
CAPTAIN K. S. HUNTER.

Day of Sale.
THURSDAY, THE 16TH OF MAY.

1929.

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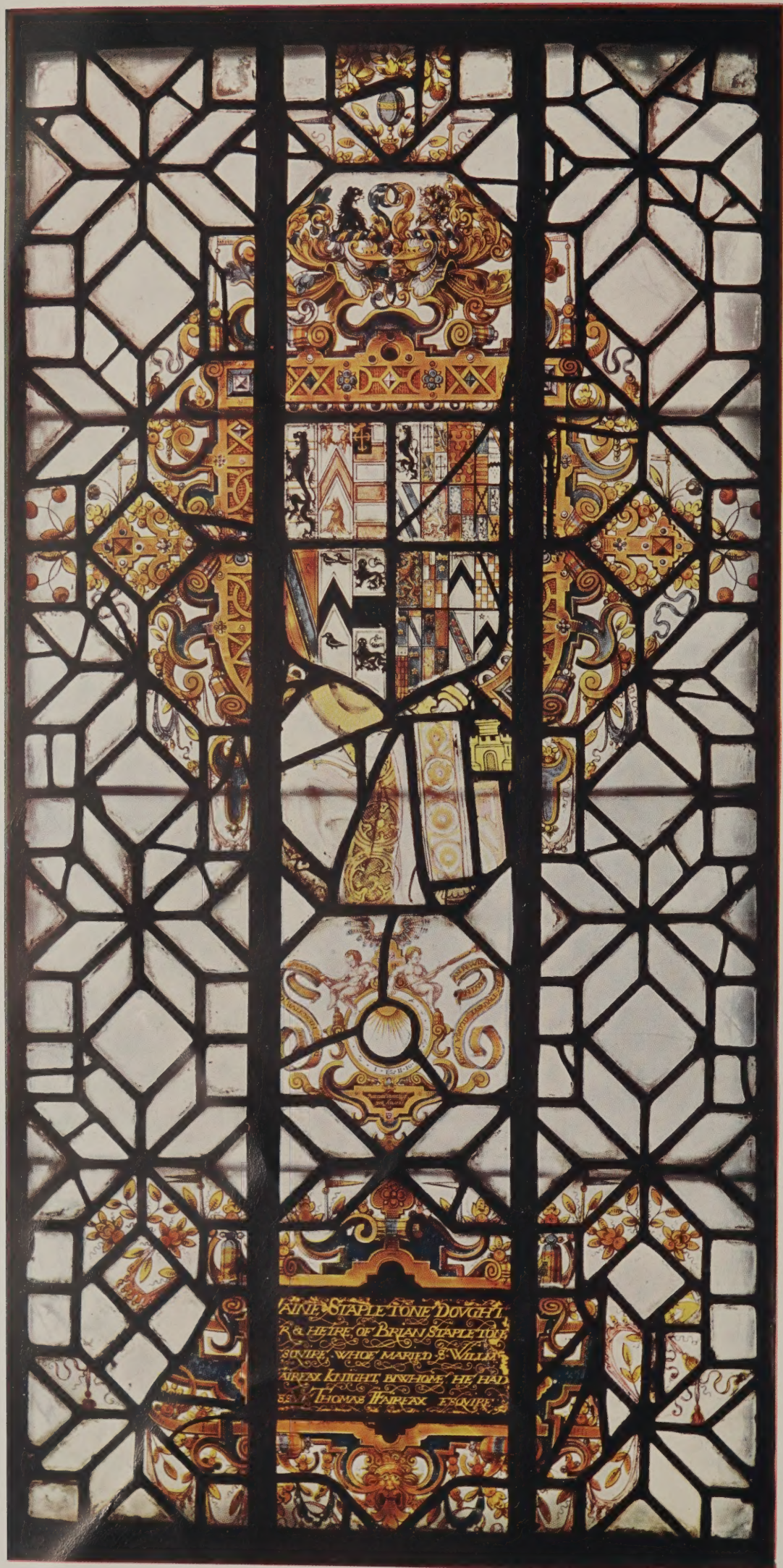
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LIGHT IN SOUTH WINDOW
WITH ARTIST'S NAME.

DESCRIPTION
OF
THE MAGNIFICENT
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AND
HERALDIC
STAINED GLASS WINDOWS

IN
"The Great Chamber,"
GILLING CASTLE, YORKSHIRE.

THE PROPERTY OF
CAPTAIN K. S. HUNTER.

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VIEW OF THE "GREAT CHAMBER" FROM THE N.W. CORNER

CATALOGUE
OF THE
PANELLING AND STAINED GLASS
IN
“The Great Chamber”
GILLING CASTLE, YORKSHIRE.
THE PROPERTY OF
CAPTAIN K. S. HUNTER.

DAY OF SALE.

Thursday, May 16th, 1929.

THE panelling and glass now offered for sale are those of the “Great Chamber” at Gilling Castle, Yorkshire.

This castle, portions of which date back to the time of Edward II, was for centuries the seat of the Fairfax family, many of whose members were prominent in the history of the North, and it is to Sir William Fairfax, who succeeded his father, Sir Nicholas, in 1571, and died in 1597, that we owe the decoration of the Great Chamber in its present form.

Sir William, who was Sheriff of Yorkshire, in 1577, and a Member of the Council of the North, in 1582, married in 1572, as his second wife, Jane Stapleton, daughter and heiress of Brian Stapleton, of Burton Joyce, Notts, and the heraldic history of the Stapleton family is shown in the south window, whilst the oriel is filled with the shields of the Fairfax family.

The room was completed by Sir William Fairfax, c. 1585, a date recorded on a panel of the south window, of which a more detailed account will be given later.

Sir William Fairfax was succeeded by his only son, Sir Thomas, in 1597, the latter having married, in 1594, Catherine, eldest daughter of Sir Henry Constable, of Burton Constable, and the heraldic history of the Constable family is recorded in the east window.

Sir Thomas Fairfax was a Member of the Council of the North, 1599-1602, Sheriff of Yorkshire, 1627, and, in 1628 was created Viscount Fairfax of Emley, Co. Tipperary.

The estate remained in the hands of the Fairfax family until 1895, when it was sold to Mr. George Wilson, and by him, in 1904, to the father of the present owner.

Mr. John Bilson, F.S.A., published in the *Yorkshire Archaeological Journal*, vol. xix, an exhaustive account of the history of the owners of Gilling Castle up to the end of the 17th Century, and from this more detailed particulars can be obtained.



VIEW OF THE "GREAT CHAMBER" FROM THE S.E. CORNER

DIMENSIONS.

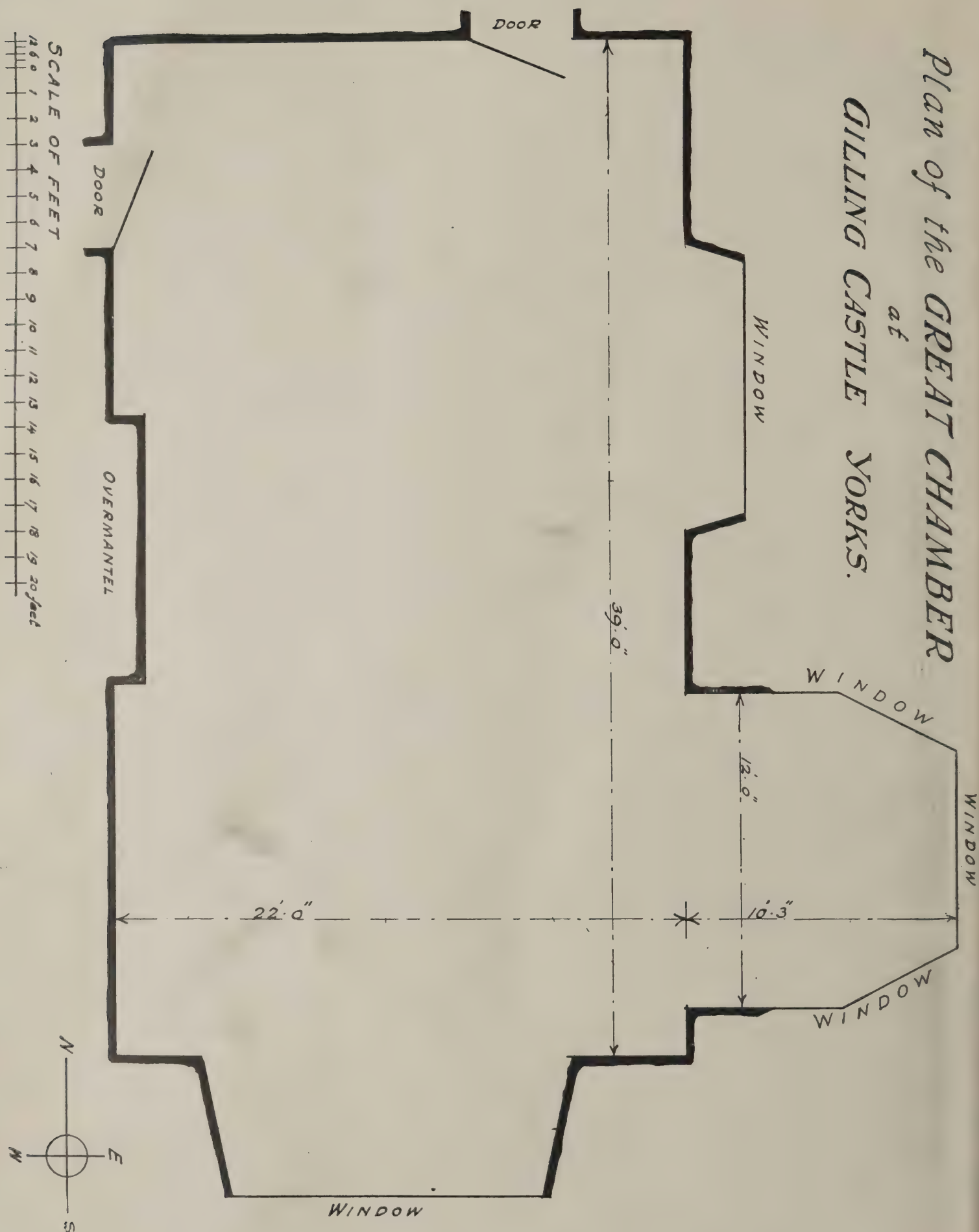
The room is 39 *ft. long*, 22 *ft. wide* exclusive of the oriel, and 17 *ft. 4 in.* from floor to ceiling, the proportions being particularly pleasing.

It has a window aperture, 11 *ft. wide*, on the east, an oriel, 12 *ft. wide*, at the south-east corner, and a third window aperture, 14 *ft. 3 in. wide*, on the south ; there are two doors, one near the north-west and the other near the north-east corner of the room.

The general appearance of the whole can be judged from the illustrations that accompany this catalogue, Plate I being taken from the north-west corner and Plate II from the south-east.

To complete the whole view, Plate III shows the space between the fireplace and the south window, and Plate IV the details of that between the oriel and the south window ; the furniture, sconces and carpet shown in these views are not included in this lot.

Plan of the GREAT CHAMBER at GILLING CASTLE YORKS.

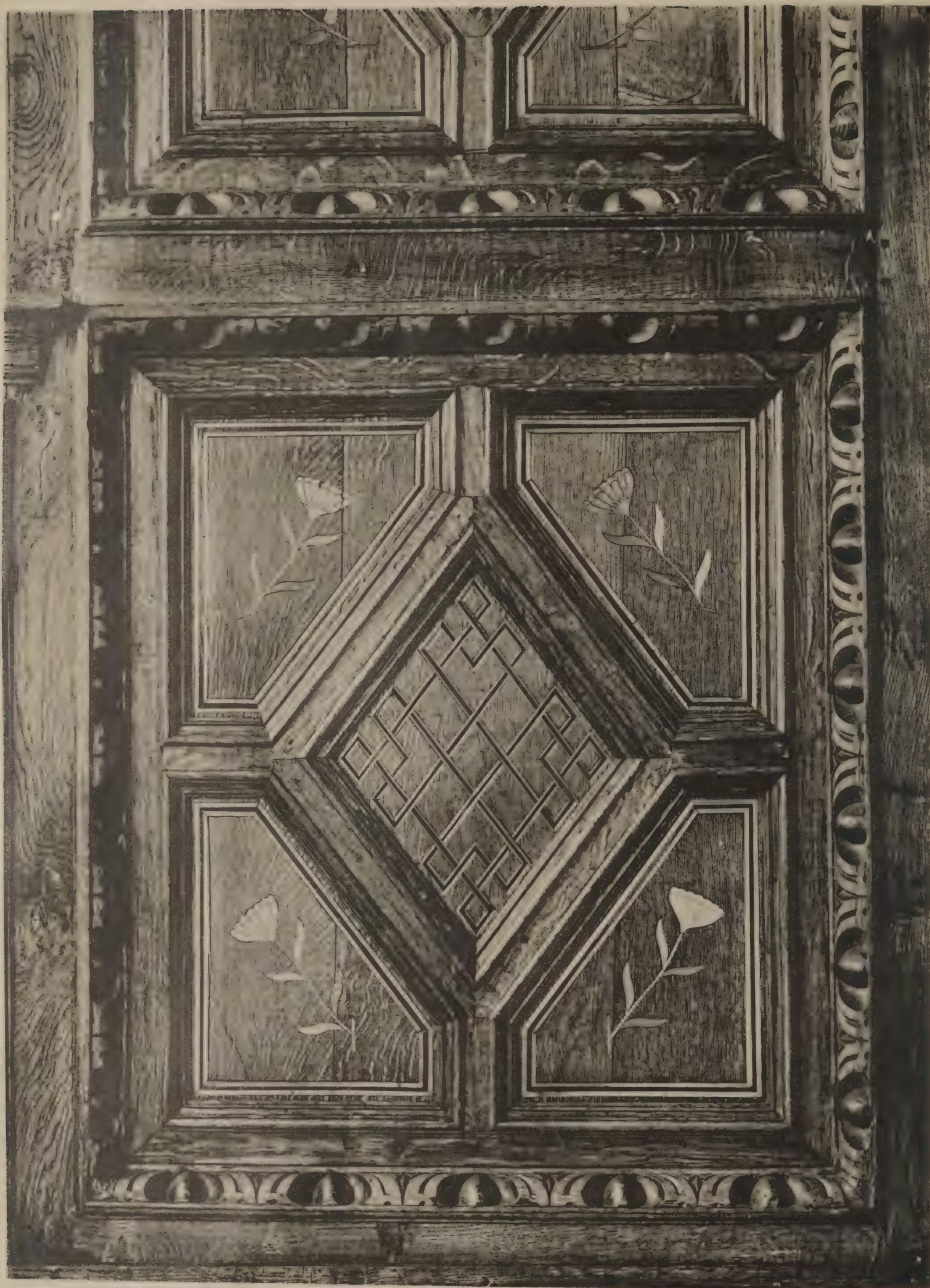




SOUTH WEST CORNER OF ROOM



SOUTH EAST CORNER OF ROOM
(Between the Oriel and South Window)



DETAIL OF PANELLING

PANELLING.

The panelling, which is 11 ft. 7 in. *high* from the floor to the top of cornice, is of oak of fine grain and has three tiers of panels.

These panels, a view of one of which is given in Plate V, have an outer frame of egg and tongue moulding ; inside this they are divided by broad mouldings into five portions, the centre one being lozenge-shaped and inlaid with varying strapwork, whilst the four corner portions are each inlaid with a flower (either a carnation, honeysuckle, or single marigold) within an inlaid border.

Most of the lozenges are vertical, but a few, on account of the space to be covered, are horizontal, *vide* Plate XIV.

Above the panelling is a band of panels of fine strapwork divided by applied pilasters, with a string of dentils under the top moulding.

THE FRIEZE.

This is 3 ft. 8 in. deep, and is decorated in a most unusual manner, as it has painted on it trees springing from a verdure of plants amongst which are natural and heraldic animals.

Each tree has underneath it an ornamental label, on which is inscribed the name of one of the wapentakes of Yorkshire, and the tree itself is hung with the shields, in heraldic colours, of the gentlemen residing in that district.

There are four hundred and forty-three coats in all, and they are taken from *Glover's Visitation of Yorkshire*, 1584-5.

Mr. Bilson (pp. 144 and 171) records that Sir William Fairfax had a Book of Arms, "Regester of all the gentlemen's arms in ye great chamber," and these arms have been printed by Mr. Joseph Foster from *Harl. MS. 1394 B. M.*

The frieze is completed on the two sides of the north-east corner by a representation of a music party of three men and three ladies seated, playing various stringed instruments, on a bench in front of a trellis of vines, roses and honeysuckle (*vide* Plate VI), THE WHOLE FORMING AN UNIQUE DECORATION.



"MUSIC PARTY," IN THE FRIEZE



THE OVERMANTEL

THE OVERMANTEL.

This is 10 ft. 4 in. in width and extends upwards to the coved portion of the ceiling.

It has in the centre the arms of Sir William Fairfax with supporters, and below these those of his four sisters, impaled with those of their husbands, Belasyse, Vavasour, Ros and Curwen, divided by Egyptian heads.

On either side of the Fairfax arms are circular-headed niches, and this member is divided into three portions and flanked by fluted Corinthian columns, with three panels of strapwork above.

Over this are the arms of Queen Elizabeth, with lion and griffin supporters, between female caryatid figures, and at the top is another band of strapwork below a plain triangular pediment which contains a helmeted bust and is flanked on either side by a vase (*vide* Plate VII).

THE STAINED GLASS.

As before-mentioned, this is contained in three windows, viz. an oriel window at the south-east corner of the chamber, having in it the shields of the Fairfax family, a window in the east wall which has those of the Constable family, and a third, in the south wall, with those of the family of Stapleton.

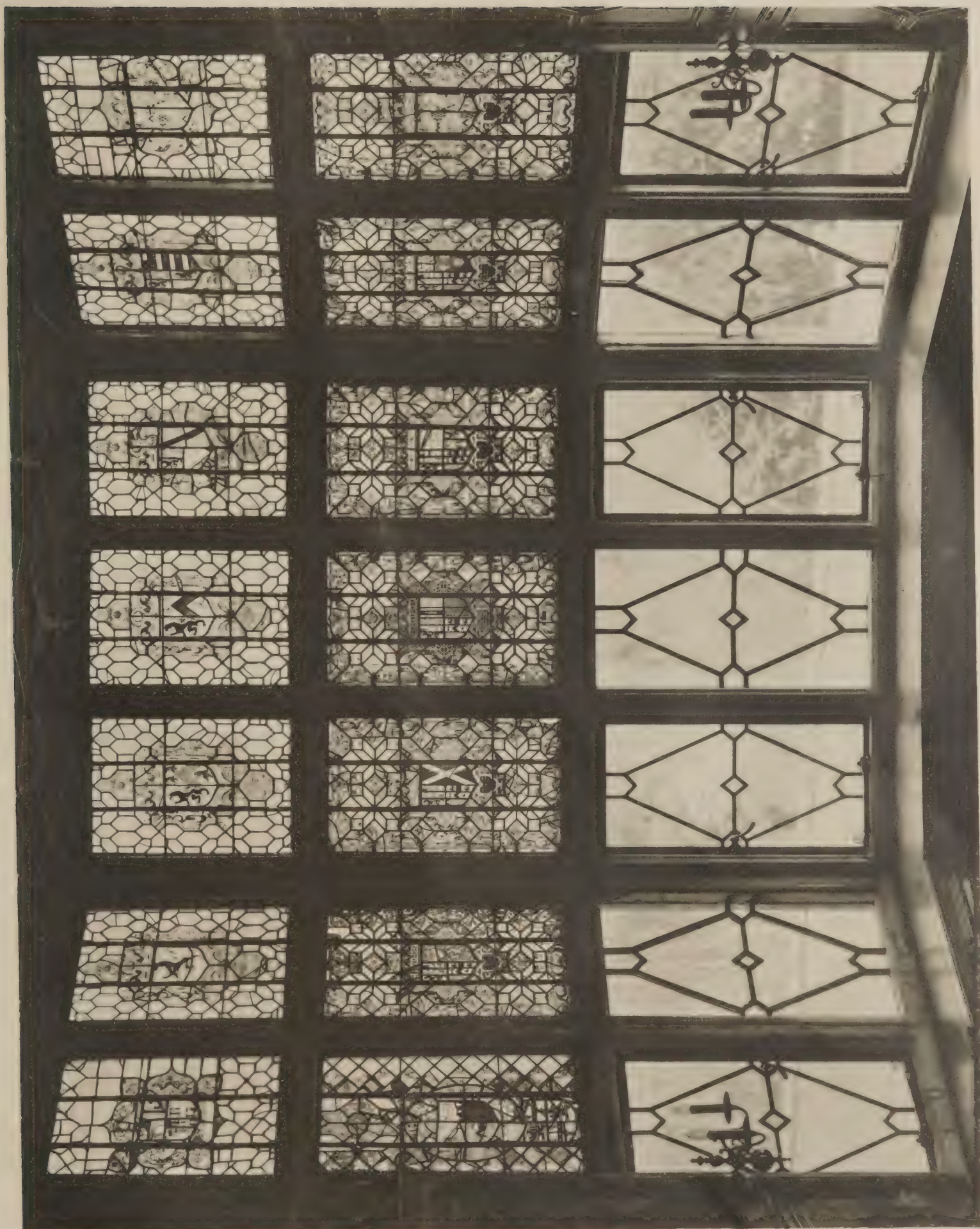
ORIEL WINDOW.

This is five-sided and is divided into twenty-seven lights in three rows, the upper two of which are filled with stained and the lower one with plain glass.

The eighteen lights in the two upper rows have each a shield of arms of a member of the Fairfax family, all except two prior to 1585 ; those in the top row being on cartouches surrounded by plain quarrels, whilst in the lower row they are surrounded by an arabesque border.

The only shields in this window of a later date than 1585 are the lower ones nearest the panelling on either side, the one on the left containing the arms of Thomas, second Viscount Fairfax, and the one on the right those of a later Sir Thomas Fairfax, impaled, as are the others, with those of their respective wives.

A view of the oriel window is given in Plate VIII, with the exception of the two nearest lights on either side, which contain the shields last-mentioned, the two on the right-hand, however, are shown nearest the panelling on the left of Plate IV.



ORIEL WINDOW, WITH ARMS OF THE FAIRFAX FAMILY



EAST WINDOW
WITH ARMS OF THE CONSTABLE FAMILY

EAST WINDOW.

This contains twelve lights in three rows, the lowest row of which, like the oriel, is of plain glass. It is devoted to the heraldry of the Constable family, to which the wife of Sir Thomas Fairfax belonged.

The four top lights have each a single shield, whilst those in the middle row have two each, all within a border of fine strapwork.

A view of the east window, in its entirety, is given in Plate IX.

SOUTH WINDOW.

This consists of fifteen lights in three rows, which, unlike those in the other two windows, all contain stained glass.

It is devoted to the heraldry of the Stapleton family, that of the second wife of Sir William Fairfax.

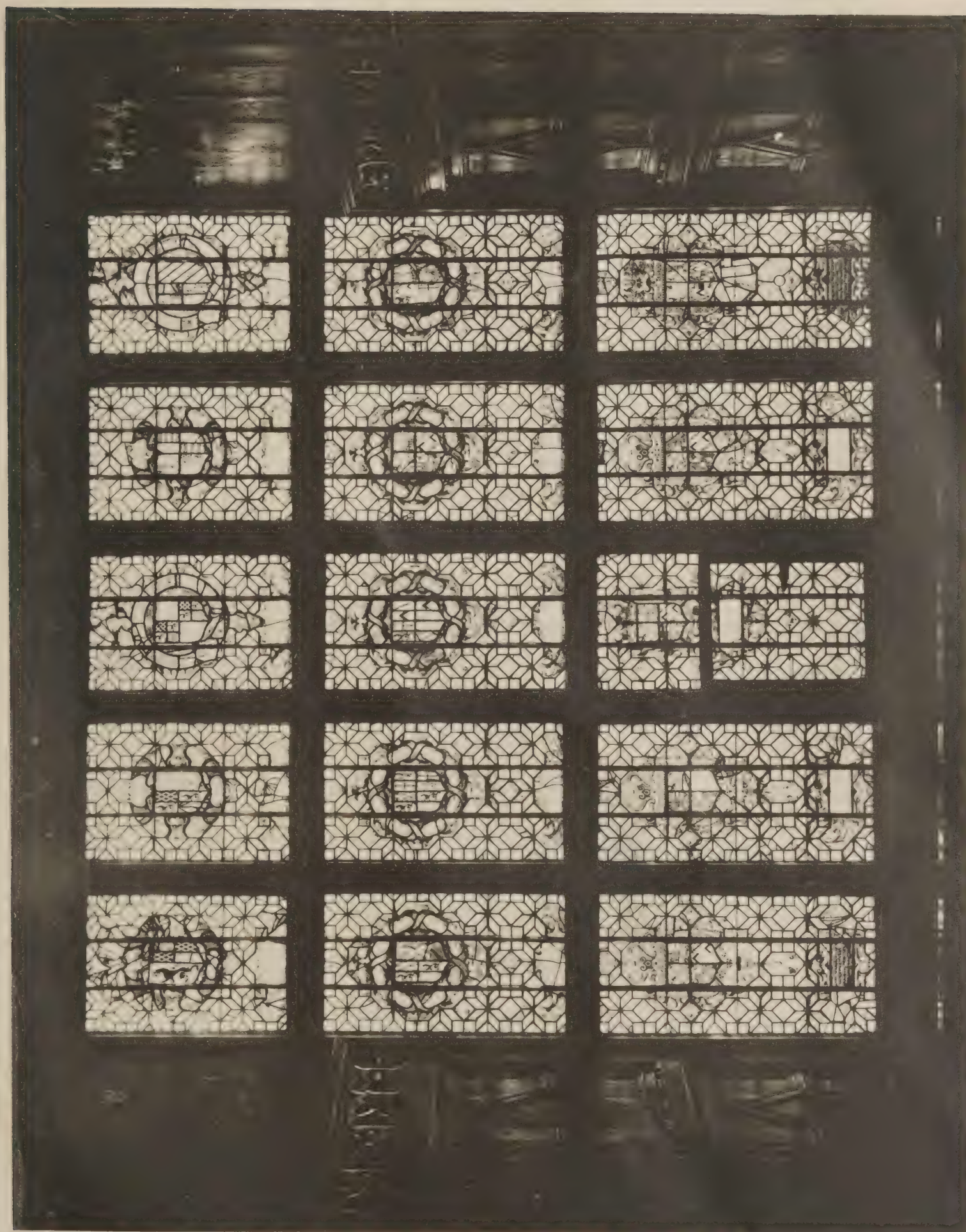
The shields in the two upper rows are all contained within laurel wreaths with the exception of the one in the middle of the top row, which is within the Collar of the Garter ; this bears the arms of Sir Miles Stapleton, one of the founders of the Order.

The shields in the bottom row are surrounded by fine strapwork and floral arabesques, and, like the others, have labels below giving the name of the persons to whom the arms belong.

A general view of this window is given in Plate X.

It is, however, to the lowest right-hand corner light that attention should specially be directed.

It bears the arms of Fairfax impaled with Stapleton,



SOUTH WINDOW, WITH ARMS OF THE STAPLETON FAMILY

and the label below records that they are those of "JAINE STAPLESTONE DOUGHTER & HEIRE OF BRIAN STAPLESTONE ESQUIRE WHOE MARRIED SR. WILLM. FAIRFAX KNIGHT BI WHOME HE HAD ISSUE THOMAS FAIRFAX ESQUIRE." Below the shield is the representation of a ring dial surmounted by two recumbent child figures holding hour-glass and torch, with a skull and cross bones, capped by wings, above, whilst below a tablet inscribed "*Baernard Dininckhoff fecit Ano. 1585.*" gives us the name of the artist.



Above this tablet is a small head and shoulders facing figure (probably the portrait of the artist himself) springing from a coronet.

This signature adds greatly to the interest of the window, as it is very seldom that the name of a glass painter of this period is preserved.

A coloured plate of this light forms the frontispiece to the catalogue.

REFERENCES, etc.

In addition to the detailed description of the "Great Chamber" given by Mr. John Bilson, F.S.A., in the *Yorkshire Archaeological Journal*, vol. xix, and which we have already mentioned, the room is illustrated in *Details of Elizabethan Architecture*, by Henry Shaw, London, 1839, plates XI to XV.

Details of the windows were published by Mr. J. A. Gotch, F.S.A., in his *Architecture of the Renaissance in England*, 1894, vol. II, p. 32, and plates CIII and CIV, and also in *A History of Design in Painted Glass*, by Mr. N. H. J. Westlake, 1894, vol. IV, plate CLVIII.

The panelling and glass are at the buyer's risk from the fall of the hammer and must be removed within six weeks of the date of sale, and facilities will be given for taking casts of the ceiling, should the buyer desire to reproduce this.

To avoid misunderstanding it may be stated that the property now offered consists of the panelling, overmantel, doors and door frames, the painted frieze upon the walls, and the glass in the windows, but does not include the flooring or ceiling.

IN CONCLUSION IT MAY BE STATED THAT THE GENERAL EFFECT OF THE ROOM IS VERY FINE ; THE PANELLING IS OF THE HIGHEST QUALITY ; THE PAINTED FRIEZE HAS AN UNIQUE INTEREST FOR YORKSHIRE, BEING AN ARMORIAL OF THE COUNTRY AT THE TIME OF THE DECORATION OF THE ROOM ; THE FINE STAINED GLASS OF THE WINDOWS, TOGETHER WITH THE ARMS ON THE OVERMANTEL, GIVE THE HERALDIC HISTORY OF THREE GREAT FAMILIES, AND WITHOUT EXAGGERATION IT MAY BE SAID TO BE ONE OF THE FINEST, IF NOT THE FINEST, SPECIMEN OF A ROOM OF THE ELIZABETHAN PERIOD NOW EXTANT IN GREAT BRITAIN.

END OF SALE.

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